Romantic ideology, artistic friendships, and the shadow of Beethoven left their marks on the extraordinary works of Franz Schubert (1797-1828) in post-Napoleonic Vienna. Illness and melancholy did not slow his participation in expressive and institutional cultures, and it took decades for his compositional legacy to be recognized. This course is designed for students who are interested in sharpening their listening practices but does not assume previous formal study of music. The course considers how technology and music have been intertwined through the years. As a subset of human behavior, music might present us with an especially fertile environment for exploring our creative and aesthetic dimensions. This seminar serves as an introduction to comic opera in Western Europe in the eighteenth and nineteenth centuries. Topics to be considered include: intertextuality and the influence of vernacular culture; tensions between national and cosmopolitan conceptions of musical style; generic mixture and the "problems" of dialogue; and the links (or lack thereof) between satire and social or political progressivism. The course will strongly emphasize live performance, with units centered around Opera Lafayette's Léonore project, and exploring the boundary between humans and technology. This seminar examines the history, practice, and aesthetics of locational space as a compositional element in music and sound art. The course will examine a series of works ranging from Renaissance polychoral masses to present day multichannel compositions and sound art installations, as well as discuss current technologies and formats such as 5.1 surround sound and ambisonics. Emphasis is placed on works with available spatial documentation so that students are able to engage directly with the material through listening and immersive experience. Throughout its history, Venice cultivated an idealized image of its political and civic identity. Music played a central role in the construction of the myth of the "Most Serene Republic" both through the prestige of the Venetian music establishment and as a symbol of social harmony and cohesion. The seminar explores the history of this unique bond between Venice and its musical self-fashioning. We will also investigate the way the musical past of Venice is marketed today as a form of musical tourism. The seminar is organized in conjunction with Carnegie Hall's concert series devoted to the Venetian Republic in February 2017. This course is open to undergraduate students who have completed one year of Music Theory or equivalent. This seminar aims to provide conceptual and methodological tools for addressing the question of the body in music theory and analysis. To get a handle on the multitude of ethical, political, and ideological concerns that surround the music-making body, we will survey a wide array of disciplines and a broad range of repertoires. Our main focus will be on investigating how the discourse surrounding the body and embodiment can open up rewarding paths for talking about musical structure, and for uncovering new musical meanings. Emphasis will be placed on practice in analytical writing about music, as well as historical, philosophical, and cross-cultural perspectives on the musical body.